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tises in suggesting means of prevention and remedy, and therefore merits the profound gratitude of farmers and horticulturists. The present issue, ably edited, and brought down to the latest discoveries in the structure and habitudes of its subjects, merits special regard for the beauty of its execution. It is the master-work of the University Press, and we can hardly say more than this. The copy before us, on richly tinted paper, with delicately colored engravings, and wood-cuts the most exquisite we have ever seen, yields in chaste elegance to no English or American publication of its class. While this may adorn the centre-table, it bears too high a price for general circulation and popular use. The publishers, therefore, have in press a cheap edition, with the illustrations in full, which will be within the easy reach of all whom it may interest.

25.—*Tragedy of Errors.* Boston : Ticknor and Fields. 1862.
16mo. pp. 249.

WE had hoped to receive the second part of this tragedy early enough to present some estimate of its merit in the aggregate; and though the *avant-coureur* of the volume before us—the “Record of an Obscure Man”—hardly prepared us for so remarkable a dramatic poem as this, the *dramatis personæ* left alive for the sequel lead us to anticipate even a higher exhibition of imaginative and poetic power. The plot of the first part is original, bold, full of incident, with strongly drawn and strongly contrasted characters, and with an adherence to the unities which would almost have satisfied the French purists of Racine’s time and school. But while the outline of the story indicates a mastery of the dramatic art in which this, though the author’s first essay, hardly leaves room for improvement, we are even more fascinated by its poetical merit. Not only are there single passages which invite frequent reperusal for their sweetness and grandeur, for the tenderness of affection, the loftiness of devotional sentiment and the intenseness of guilt and woe which they embody; but there is no interlude of commonplace,—the severe dignity of the tragic Muse is sustained throughout; and were there room for any criticism, it would be, that the subordinate interlocutors, of whatever condition and culture, are made to utter equally recondite thought with the personages of higher mark, in a rhythm that never breaks or flags. The scene is laid in the far South, and the plot hinges on the inherent wrong and misery of the institution that is now convulsing our land with internece war. The great interests poised in the present contest give a sad timeliness to a work which could at no time have appeared without a warm welcome in the realms, alike of literature and philanthropy.